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VOL. XXII, No. 20

MONDAY, MARCH 25, 1929

WHOLE No. 604

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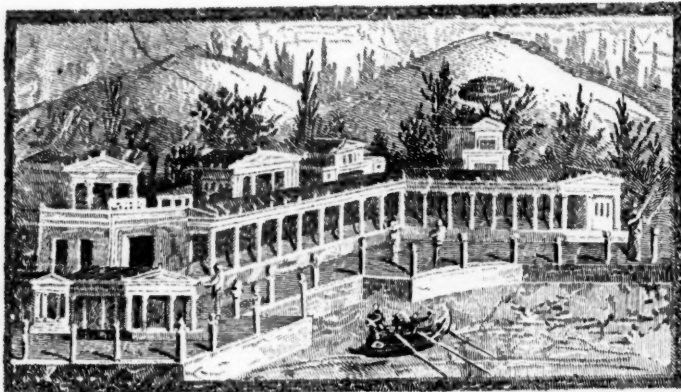
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# The Classical Weekly

VOLUME XXII, No. 20

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## THE LOEB CLASSICAL LIBRARY TWENTY-FOUR RECENT ADDITIONS

(Continued from page 146)

(9) *Lyra Graeca*, Being the Remains of all the Greek Lyric Poets from Eumelus to Timotheus Excepting Pindar, Newly Edited and Translated. Volume III. By J. M. Edmonds (1927). Pp. vii + 720.

The third volume of Mr. Edmonds's 'edition' and translation of the fragments of Greek lyric poetry contains a Preface (v-vii); Fragments, with translation and notes, textual and explanatory (1-581); An Account of Greek Lyric Poetry (583-689); Tables, in which the numbers of the pieces that appear in this volume are given for this and several other editions of the lyric fragments (680-690); Index of Authors (691-701); General Index (702-715); Index of the Technical Terms Used in the Epilogue (716-719); Greek Index to the Epilogue (720). Only the page-numbers attached to the items listed in the last two Indexes indicate that by "Epilogue" Mr. Edmonds means his account of Greek lyric poetry. In this and in other ways Mr. Edmonds shows a cavalier disregard of accepted canons of book-making. Each note to his account of Greek lyric poetry begins with a small letter; each note is left without punctuation at the end. Why be so silly? Note, too, my comments below on his inclusion of irrelevant material and on the lack of a bibliography.

A very large part of the Greek material included in this volume is of little or no importance. Important, however, are the fragments of Bacchylides, Timotheus, Philoxenus, folk-songs, and scolia. In his Preface (v) Mr. Edmonds explains that he had originally planned to include in this volume the Anacreontea and the new fragments of Greek lyric poetry. These have been deferred to a volume which is to contain the Greek elegiac and iambic poets. Mr. Edmonds might, not only without loss, but with great profit, have omitted large parts of the ancient material which he has transcribed and translated in his effort to describe the lives of the various writers; in this way the need of another volume would have been obviated.

Of his account of Greek lyric poetry Mr. Edmonds writes as follows (v-vi):

...It is intended to be rather more than a catalogue, which would have been unnecessary, and a good deal less than a history, which would have gone beyond the scope of this Series. I hope its discussion of origins, without which any adequate account of the subject would be impossible, will not be thought out of place. Its position is unusual, but I do not regret it. Like many so-called introductions it will read, as it was written, the better for being taken last.

Mr. Edmonds warns the reader (vi) that "Many new readings will be found in Bacchylides, Timotheus and Philoxenus..." Of course he is absolutely sure

that these new readings are, all of them, certain. Mr. J. F. Dobson, in *The Classical Review* 42 (1928), 128-129, differs with Mr. Edmonds here. Students of Greek lyric poetry must feel, as they read Mr. Edmonds's three volumes, as a certain professor once felt about an edition of a Greek play he felt obliged, for certain reasons, to use with a class. He said he was going home to work long and hard to master the new—; the old—he knew pretty well!

There is no bibliography in this volume. In his account of Greek lyric poetry Mr. Edmonds often cites ancient authorities. Modern authorities he names but sparingly, and then only incidentally and on minor points. Thus he says nothing to indicate whether he knew the admirable account of Greek melic poetry given by Professor Herbert Weir Smyth, in *Greek Melic Poets*, xvii-cxlii (London and New York, The Macmillan Company, 1900). This work he should have known and studied; even he could, had he been so minded, have learned much from it. Other works of importance he declines to mention. It is inconceivable that Mr. Edmonds is indebted to no one but himself for what he knows—or writes—about Greek lyric poetry. He can hardly have been indebted only to his own reading even for all the ancient passages of which he makes use. Mr. Edmonds's work can not have been intended for the 'general reader'; scholars are entitled to clear indication of the sources of information, the bases of views, etc.

For notices of Mr. Edmonds's earlier volumes see *THE CLASSICAL WEEKLY* 16.185-186, 18.169.

(10) Oppian, Colluthus, Tryphiodorus. By A. W. Mair (1928). Pp. lxxx + 636.

Mr. Mair's work, a most laborious task, finely performed, includes a translation of Oppian, *Cynegetica*, or *The Chase* (2-199), Oppian, *Haliutica*, or *Fishing* (200-515), of Colluthus, *The Rape of Helen* (542-571), and of Tryphiodorus, *The Taking of Ilios* (580-633).

The supplementary material, whose purpose is to help the reader to an understanding of the works here translated, is unusually rich in quantity and fine in quality. It includes Introductions to the version of Oppian (xiii-lxxx), to that of Colluthus (535-540), and to that of Tryphiodorus (575-578).

The first Introduction covers the following topics: I. The Authorship of the Poems (xiii-xxiii); II. Zoology Before Oppian (xxiii-xxxii); III. Hunting, Fishing, Fowling (xxxii-xlvi); IV. On the Identification of Certain Fishes (xlvi-lxix); V. Some Animal Idiosyncrasies (lxix-lxxiii); Analyses <of the *Cynegetica* and the *Haliutica*> (lxxiv-lxxvi); VII. Bibliography (lxxvi-lxxx); VIII. Mss. of Oppian (lxxx). On pages 517-522 there is a Classified Zoological Catalogue, obviously meant, by its position and by the references

in it, to apply to Oppian's two poems. Finally comes, on pages 523-531, a General Index to Oppian. The second Introduction deals with the life of Colluthus (535-536), as well as the text (537), and gives a bibliography (538-540). The third Introduction gives an account of the life of Tryphiodorus (575-576), a discussion of the manuscripts (576-577), and a bibliography (577-578).

Mr. Mair inclines (xxii-xxiii) to the belief that the *Haliutica* is the work of Oppian, but that the *Cynetica* is the work of a Syrian imitator, "dedicated very naturally to Caracalla, with regard to whom, amid so many uncertainties, nothing about his later years seems certain except his close relations with Syria".

There is an enormous amount of material in this work that will be of interest and value to students of Latin—even those unhappy students of Latin who know no Greek at all!

(11). Plato, VIII. By W. R. M. Lamb (1927). Pp. xx + 490.

In Volume VIII of the Loeb Classical Library translation of Plato, Mr. W. R. M. Lamb gives versions of the *Charmides*, *Alcibiades I*, *Alcibiades II*, *Hipparchus*, *The Lovers*, *Theages*, *Minos*, and the *Epinomis*.

For notices of other volumes by Mr. Lamb dealing with Plato see *THE CLASSICAL WEEKLY* 18.181, 19.176. The present volume shows the same defects as its predecessors. The General Introduction is far too sketchy, and the so-called Bibliography is a *res negligenda*. Its sins are many. For example, Mr. Lamb again fails to mention, as an important edition of the *Gorgias*, the edition by Professor Lodge (Ginn and Company, 1880. See *THE CLASSICAL WEEKLY* 19.176). Words fail one who sets this schoolboyish handling of the *subsidia* beside such careful and masterful work as Mr. Mair's (see above, under 10). I have gained the general impression that English reviewers of volumes in the Loeb Classical Library treat volumes in the Library by English scholars with a generosity that they do not always show to volumes by American scholars. Neither Mr. John Burnet, in *The Classical Review* 39 (1925), 127, nor Mr. W. L. Lorimer, in *The*

*Classical Review* 41 (1927), 180-181, called attention to the painful inadequacy of Mr. Lamb's bibliographical material. Both the reviewers, however, called attention to another kind of slipshod work by Mr. Lamb—his failure to document his text. Mr. Lamb states in his Prefaces that the text in his volumes is based usually on the recension of Schanz, and that "Emendations accepted from modern scholars are noted as they occur". Both Mr. Burnet and Mr. Lorimer tell us that Mr. Lamb by no means lives up to the declaration contained in the sentence quoted above. If Mr. Lamb will not take his work more seriously, he should not be allowed to contribute any more volumes to the Loeb Classical Library.

(12) Plutarch, *Moralia*, Volume II (the second of fourteen volumes). By Frank Cole Babbitt, of Trinity College, Hartford (1928). Pp. xiv + 508.

The first volume of Professor Babbitt's translation of the *Moralia* of Plutarch was noticed in *THE CLASSICAL WEEKLY* 21.17; a specimen of the translation was given there.

The English titles of the pieces included in Volume II are given by Professor Babbitt as follows: *How to Profit by One's Enemies*; *On Having Many Friends*; *Chance*; *Virtue and Vice*; *A Letter of Condolence to Apollonius*; *Advice About Keeping Well*; *Advice to Bride and Groom*; *The Dinner of the Seven Wise Men*; *Superstition*.

To his translation of the individual pieces Professor Babbitt prefixes, in each instance, a brief Introduction.

In his Preface Professor Babbitt discusses, adversely, Volume I of the new Teubner edition of Plutarch, *Moralia*, edited by W. R. Paton and I. Wegehaupt. The edition "was prepared with the advice and consent of v. Wilamowitz-Moellendorf, who is spoken of in the preface as 'huius editionis patronus' . . ." One is glad to see that Professor Babbitt speaks frankly about a work with which the name of Wilamowitz is associated, and whose editors *ad maiores transierunt*. A scholar's business is the pursuit of the truth; in his statement of the truth as he sees it he should not be deterred by sentimentality any more than he should be swayed by prejudice for or against. His *mens*, not his *animus*, should be supreme, always.

(13) Procopius, V (the fifth of seven volumes). By Henry B. Dewing, President, Athens College, Greece (1928). Pp. 441.

The fifth volume of Professor Dewing's translation of Procopius contains a rendering of *The Gothic War*, Book 7, Chapters 36-40, and Book 8, complete. For notices of earlier volumes see *THE CLASSICAL WEEKLY* 12.50, 13.147, 18.181.

(14) Saint Basil, *The Letters*, Volume II (the second of four volumes). By Roy J. Deferrari, The Catholic University of America (1928). Pp. xi + 480.

The first volume of Professor Deferrari's translation of the *Letters* of Saint Basil was noticed in *THE CLASSICAL WEEKLY* 21.17-18. The second volume contains a rendering of *Letters* 59-185. On page vi there is a Note on Letter VIII, in which Professor Deferrari accepts, unreservedly, the conclusions reached by

<sup>1</sup>Once again I am reminded of the absurd attitude taken by some, that only things which deal transparently and directly with first and second year Latin are 'practical' for the teachers of these subjects. This is rank nonsense. A very excellent way of preparing one's self for first year and second year Latin work would be a prolonged and profound study of Plautus; such study would e. g. lead to far saner ideas about Latin syntax than some that appear alike in class-room teaching (?) and in books. One who reads Mr. Mair's Introduction to Oppian and his version of Tryphiodorus will gain light on many a Latin passage, including parts of the *Aeneid*. Likewise the student of things Latin, especially of Vergil and Ovid, would profit greatly from a study of Sir James G. Frazer's rendering of Apollodorus, in the Loeb Classical Library (see *THE CLASSICAL WEEKLY* 15.197-198). It ought not to be necessary—but unhappily it is necessary—to suggest to teachers that they read often—better always—with pencil in hand, to mark passages of interest and importance. If some of those who fancy that *THE CLASSICAL WEEKLY* is not 'practical' for young teachers were to read *THE CLASSICAL WEEKLY*, *The Classical Journal*, *Classical Philology*, and *The American Journal of Philology*, etc., in this way, they would find an astonishing amount of 'practical' material, of direct use to the teacher of elementary Latin. Teachers who read in this way would not swallow the absurdities that are appearing in beginners' Latin books, alike in letter-press and in illustrations (especially illustrations specially made by modern artists) as the result of the present effort, often illdirected, to paint a Roman background, and to give cultural value to the High School Latin course. No good teacher wants material in tabloid form. He wants to help himself, exactly as he wants his pupils to help themselves.



Robert Melcher, in his article, *Der 8 Brief des hl. Basilius, Ein Werk des Evagrius Pontikus*, published in *Münsterische Beiträge zur Theologie*, 1923, Heft 1. On philological, historical, and theological grounds "...The Very Reverend Melcher not only demonstrates convincingly that the letter does not belong to St. Basil, but makes a strong case for assigning it to Evagrius and for dating it toward the end of the fourth century..."

(15) *The Geography of Strabo, Volume V* (the fifth of eight volumes). By Horace Leonard Jones, of Cornell University (1928). Pp. 542.

For notices of earlier volumes of Professor Jones's translation of Strabo see *THE CLASSICAL WEEKLY* 12.57, 17.169, 18.181, 21.17.

Volume V contains a translation of Books 10-12 (3-528); Appendix: *The Ithaca-Leucas Problem* (523-527); *Partial Bibliography of the Ithaca-Leucas Problem* (529-530); *A Partial Dictionary of Proper Names* (531-542). The *Partial Bibliography* was prepared by two students of Professor Jones. The final paragraph of the discussion of the *Ithaca-Leucas problem* runs as follows (527):

Through the maze of this controversy the present translator, as one of the "more Homeric," seems to see a preponderance of evidence in favour of Leucas as the Homeric Ithaca; but the problem still remains open to further investigation.

In a footnote Professor Jones states that he had been unable to study, in connection with his discussion, Dörpfeld's treatment of the subject (1927), and that he had read Sir Rennell Rodd's book (see *THE CLASSICAL WEEKLY* 22.47-48) only on the very day he sent off the final page-proofs of his volume.

In *Classical Philology* 23.213-238 (July, 1928) Professor A. D. Fraser, in an article entitled *Homer's Ithaca and the Adjacent Islands*, reaches the following conclusions (238):

...Dulichium is Corfu; Same is Leucas; Ithaca is Cephallenia; Zacynthus is Zante; Asteris is Thiaki, whose "twofold" harbor or harbors open off the Gulf of Molo.

The main topographical features of Ithaca <all to be found on Cephallenia> are as follows: The city was near the bay of Samos, under the mountain at whose southern extremity we find the harbor Rheithron in the bay of Poros. The harbor of Phorcys is the bay of Livadi, and Odysseus is set ashore by the Phaeacians in the inner harbor of Kutavos.

(To be concluded)

CHARLES KNAPP

### MELANCHTHON: A GERMAN HUMANIST

The revival of interest in the literatures of Greece and Rome, which in Italy characterized the new spirit of humanism of Petrarch's time (1304-1374), extended from Italy into other parts of Europe with the spread of the Renaissance spirit. In Italy, this humanism manifested itself in the production of the lyrics of Petrarch, the verse of Lorenzo de' Medici and Polizi-

ano, the novels of Boccaccio, the romantic poetry of Ariosto, the pastorals of Sannazzaro, the histories of Machiavelli and Guicciardini, the sculpture of Donatello, Ghiberti, Verocchio, and the painting of Botticelli, Leonardo, Michelangelo.

In Germany, the Renaissance spirit expressed itself not in form and in color, as in Italy, but through sounds and words, says Elie Faure<sup>2</sup>.

...The Reformation struck for the expansion of man with the same faith as that of the great Italians, but in a different language. Luther had in him the seething life of the century. The violent mind of the Renaissance was in him....

The Renaissance took on in Germany the form that Luther gave it. Luther swept the crowds along with his words. As they followed him, they sang. Luther's great instrument was music. His "Ein feste Burg ist unser Gott" was the battle song of the Reformation. The flourishing poetry of the sixteenth century was the hymn and the folk-song, not the types characteristic of Italy. Outside of this, literature was religious and controversial, or satiric, and turned almost exclusively around the Reformation. The most famous example of humanistic satire is the *Epistolae Obscurorum Virorum*, written in answer to the attacks upon John Reuchlin, the noted humanist. Drama succeeded best in freeing itself from religious controversy and flourished, first in the form of the Latin school comedy<sup>3</sup>.

The great humanists of Germany thus do not hold a place in the history of their national literature. Their literary work took the form of scholarly productions. If they wrote in a lighter vein, they intended the product for one another, and the language was Latin. Greek and Roman writers were to be imitated, not to serve as an aesthetic stimulus. In fact, the production of humanistic literature in the spirit of the Italian Renaissance for general distribution was impossible in Germany, because the Reformation assumed a character of radical antagonism toward the Renaissance<sup>4</sup>.

Typical of German humanists of the sixteenth century is Philip Melanchthon. Aside from his importance as co-worker with Luther in the Reformation movement, he attracts the attention of students of the period because he has left a body of writings from which we can reconstruct the life of his generation and his class. He is of especial interest to students of the Classics because of the great place which was his in the history of German classical scholarship.

Humanism was introduced into Germany with the foundation of the University of Prague, in 1348. The old system of the *trivium* (grammar, rhetoric, and logic) and the *quadrivium* (arithmetic, music, geometry, and astronomy) was quickly displaced. Greek, however, was still practically unknown. Reuchlin, Pro-

<sup>2</sup>A History of Art, Translated by Walter Pach, 3.374 (New York, Harper and Brothers, 1922).

<sup>3</sup>Compare works of Nicodemus Frischlin and Hans Sachs.

<sup>4</sup>Compare Friedrich Paulsen, *The German Universities, Their Character and Historical Development*, Translated by E. D. Perry, 39-42 (New York, Macmillan and Company, 1895); Friedrich Paulsen, *The German Universities and University Study*, Translated by Frank Thilly and William W. Elwang, 32, 33 (New York, Charles Scribner's Sons, 1906).

<With this paper we may compare two articles by Professor A. R. Anderson, of the University of Utah: *Three Modern Latin Epigrammatists*, and Ludwig Holberg, 18. 175-178, 201-204. C. K.>

fessor of Hebrew in Tübingen, was the first educator of Germany to promote the study of the Greek and the Hebrew languages<sup>5</sup>. When Reuchlin was sent to Rome in 1482, by Philip, Count Palatine, in connection with the marriage of his son Rupert and the daughter of George, Duke of Bavaria, he attended the class of the Greek Argyropoulos, who was teaching Thucydides. When Argyropoulos learned that Reuchlin was a German, he asked whether he could read Greek. When Reuchlin not only read beautifully, but even interpreted this very difficult author, Argyropoulos exclaimed in public, "Ecce Graecia nostro exilio transvolavit Alpes". At Reuchlin's death, in 1522, Greek was taught in nearly all the German Universities.

When the University of Wittenberg was established, Duke Frederick of Saxony requested Reuchlin to name a suitable man to fill the chair of Greek. Reuchlin named Melanchthon. Melanchthon entered upon his duties on August 25, 1518. Luther was already a member of the faculty.

Melanchthon was by training and experience well prepared to become the champion of the humanistic principles of education. This position he at once assumed. Reuchlin was his grand-uncle. He it was who, in the fashion typical of the age, changed the name Schwartzerd into the Greek equivalent Melanchthon<sup>6</sup>. When he was just a boy, Philip had been taken to Pforzheim, the native city of Reuchlin. There, at the Municipal School, the most famous Latin School of Southwest Germany, he studied Greek, at the age of ten. Reuchlin had much to do with his education. After having been made a Bachelor at Heidelberg, in 1511, at the age of fourteen, Melanchthon applied for the degree of Master of Arts. So young was he, however, that the faculty refused to admit him to the examinations. At Tübingen, to which University he then went, he quickly satisfied all requirements, and in 1514 was made a Master of Arts, with the right to give instruction in languages. He at once began to teach classes in Vergil, Cicero, Livy, and Terence, making an innovation by treating the text of Terence as poetry.

In his inaugural address upon assuming the chair of Greek at Wittenberg (*De Corrigendis Adolescentiae Studiis*), delivered on August 29, 1518, Melanchthon, a young man of twenty-one years, laid before his hearers a system which revolutionized higher education in Germany. A knowledge of Greek, Latin, and Hebrew Melanchthon recognized as the foundation of learning. The place of Latin was already assured. The advance made by Melanchthon was his advice that Greek should be studied side by side with Latin by all 'who sought to grasp the substance of the involved rather than its shadow'. His declaration of principles placed Melanchthon squarely by the side of Luther, himself the great apostle of popular education. The scholasticism of the medieval Universities was at an end, and classical education had become a practical means for training workers to conduct the business of the State.

Melanchthon did not confine himself to a statement of theories. We are apt to think of him first as the author of the Augsburg Confession and as the ally of Luther in all the stirring happenings of that period. Therefore Melanchthon, Praeceptor Germaniae, is likely to be forgotten, or lightly regarded. Yet no man had a greater influence upon the educational system of Protestant Germany than he. The basis of that system was the study of the Classics. This was insured chiefly through the influence of Melanchthon. In a very real sense he was the Praeceptor Germaniae<sup>7</sup>. We read that no prince failed to seek a recommendation from Melanchthon when he wished a professor for his University. The teachers in the Schools were men approved by him. He assisted in the reorganization of the University of Wittenberg, and, upon that model, in the reorganization of all the other great Universities of Germany. He perfected the whole system of education in the Schools. Nearly all the Protestant Latin Schools and the Gymnasia of the sixteenth century, and the splendid "Fürstenschulen", that is, Gymnasia established by the princes, were founded according to directions given by Melanchthon. Although he declined the call to become Rector of the Municipal School at Nuremberg, one of the first cities to establish such a School, that position was held by his pupil, friend, and biographer, Joachim Camerarius, and its organization was largely the work of Melanchthon.

The accomplishments of Melanchthon are almost incredible. We must realize that his work as a reformer, as collaborator with Luther in the translation of the Bible and in the preparation of the great Lutheran Confessions, as adviser to the Churches, and as educational administrator was interspersed among his University duties and his scholarly publications. Melanchthon was above all a teacher. From important assemblies and conferences he would return to the correction of verses, letters, speeches, and to the preparation of lectures. As pupils and hearers, he had at one time as many as two thousand, from all parts of Europe, among them princes, counts, barons, and many others illustrious by birth. At his death, he was conducting courses on ethics, dialectics, the Greek language, Euripides, the Epistle to the Romans, and a chronicle of universal history. The actual difficulties of instruction were great. Greek texts especially were few and hard to procure. In one of the commemorative orations delivered on the death of Melanchthon, the speaker<sup>8</sup> tells how he with three others constituted in 1524 a class in the *Philippics* of Demosthenes. They were compelled to make copies of the text from the one copy owned by Melanchthon.

A mere catalogue of his publications would prove Melanchthon's claim to a foremost place in the ranks of classical scholars. It must be remembered that in most of this work he was a pioneer. His Greek Grammar, particularly, enjoyed an extensive and long-continued influence. This book was first published in

<sup>5</sup>Compare Paulsen (Perry), 39, 41.

<sup>6</sup>Reuchlin is himself known by the Greek form of his name, Capnio.

<sup>7</sup>Compare Paulsen (Perry), 42, 43; Paulsen (Thilly and Elwang),

33. <sup>8</sup>Vitus Winspenius. Compare *Corpus Reformatorum*, 10. No. 7136; Paulsen (Perry), 35.

1518, under the title *Institutiones Graecae Grammaticae*<sup>9</sup>. Edition followed edition; there were thirteen editions by the year 1542. The Grammar was then reedited and issued in twenty-six subsequent editions. The text is in Latin.

Melanchthon published in 1525 a Latin Grammar, *Grammatica Latina Philippi Melancthonis*. It was written first for the use of pupils in the private school conducted at his own home and is more elementary than the Greek Grammar. He wrote also a *Syntax* of the Latin Language, and a *Prosody*, which were in some editions added to the Latin Grammar. The Latin Grammar passed through many editions and served as the basis of many others, even down to 1737. A companion book was an *Elementa Puerilia*, consisting of quotations from Latin authors and the Bible. A similar primer of Greek was published by Melanchthon.

Melanchthon wrote commentaries on a great many Greek and Latin authors. They consist chiefly of brief notes on selected passages, often preceded by prolegomena and arguments. There is a still larger group of translations from Greek authors into Latin. A complete list will be given at the end of this paper. Other major works, of a non-religious type, are Parts I and II of the *Chronicon Carionis*, revised and edited (these parts include the period from the Creation to Charlemagne); 'Epitome of Moral Philosophy', two books; 'Elements of Ethics', two books; *Nomina Mensurarum et Vocabula Rei Numerariae*; *Compendiaria Dialectices Ratio*.

These facts have been given in order to show Melanchthon's position among scholars of his time. In the collection of his works in the *Corpus Reformatorum*<sup>10</sup> are found two groups of writings by Melanchthon which reveal the man himself to us. These are his letters, of which a great number have been collected, and his poems. When they are read in connection with each other, covering, as they do, the entire period of his life, they furnish a most valuable commentary upon the life and thought of their author and upon contemporary events. The poems especially, though they are of little literary merit, are of intense interest, for they show how teachers of Latin and Greek of that age thought, wrote, and lived in the languages which they taught. For them Latin and Greek were languages in which to express their ideas and in which to communicate their experiences and opinions to friends and colleagues<sup>11</sup>. Such teachers might justly demand that their pupils look upon the literatures of Greece and Rome as vital sources not only for gaining knowledge of facts and of moral and social ideals, but also for acquiring mastery of a literary technique with which to express their own ideas. Hence it is well worth while for us to examine a few of these poems, remembering

that they are not artificial school pieces, but creations of the mind and soul, in the true artistic sense. They picture to us Melanchthon himself, his feeling toward the Classics as the treasury of inspiring thoughts and noble language, his familiarity with classical authors, his attitude toward life and God, his relations with friends and colleagues.

The collection of poems numbers three hundred and ninety-one poems, according to Bretschneider's arrangement<sup>12</sup>. Twenty-eight are written in Greek, the remainder in Latin. The subjects vary from translations of passages from the Bible and from classical authors to epigrams in the lightest vein. Such an epigram is the following (No. 62):

#### AD SPALATINUM

Nostris Cordus<sup>13</sup> in aedibus poeta  
Prandebit modo, gratius sed illi  
Hoc existimo prandium futurum  
Si tu, pervetus utriusque amicus,  
Cordi scilicet et tui Philippi,  
Conviva adfueris. Vocant sodales  
Te, quamvis humilesque pauperesque,  
At quorum tibi candor est probatus  
Non nuper, Spalatine, cognitusque.  
Codrus forsitan esse, Corde, posses,  
Irus forsitan et Philippus esse  
Posset, sed faciles utrumque Musae  
Secernunt stolido eximuntque vulgo.

For the general theme compare Catullus 13. The poem is addressed to George Spalatin, Secretary of Elector Frederick the Wise of Saxony, and a prominent figure of the Reformation. On Codrus compare Vergil, *Eclogues* 5.11, 7. 22; Juvenal 1.2, 3. 203, 208. On Irus compare Homer, *Od.* 18. 1-116; Ovid, *Tristia* 3.7.42; Martial 5.39, 9. 6.77.1, 12.32.9. On the last two lines compare Horace, *Carmina* 1. 1.31-32, 2.16. 38-40.

Favorite meters are the elegiac couplet, which overwhelmingly predominates, the dactylic hexameter, the hencecasyllabic, and the iambic trimeter. The iambic dimeter (two examples) and the trochaic dimeter (one example) are also found. The Sapphic stanza is used once, for a poem which has been translated into German and used as a hymn (No. 206).

#### DE ANGELIS SAPPHICON

Dicimus grates tibi, summe rerum  
Conditor, Gnato tua quod ministros  
Flammeos finxit manus, Angelorum  
Agmina pura,

Qui, tuae lucis radiis vibrantes,  
Te vident laetis oculis, tuasque  
Hauriunt voces, sapientiaeque  
Fonte fruuntur<sup>14</sup>.

Hoc tuum munus celebramus una,  
Et tibi noster chorus Angelique  
Gratias dicunt simul accinentes,  
Conditor alme<sup>15</sup>.

<sup>9</sup>Reference is made by Melanchthon to the earlier Grammars of Quarinus, Apollonius, Choerolus, Moschopolus, and, in the edition of 1520, to those of Martinus Urbinus (1497) and Oecolampadius (1518). Greek authors quoted are Ammonius, Aratus, Aristophanes, Aristotle, Athenaeus, Callimachus, Demosthenes, Galen, Gregorius Nazianzenus, Hesiod, Homer, Lucian, Marinus, Nicander, Pausanias, Plato, Pythagoras, Simplicius, Theocritus, and Theon.

<sup>10</sup>Edited by Gottlieb Bretschneider (Halle, 1842).

<sup>11</sup>Compare Paulsen (Perry), 63-65.

<sup>12</sup>I have thought it not only allowable, but necessary, to punctuate, myself, the poems in a way to bring out more clearly their meaning.

<sup>13</sup>Curcius Cordus (1486-1535), poet, teacher, physician. Compare Conrad Bursian, *Geschichte der Classischen Philologie in Deutschland*, 1.135-136 (Munich and Leipzig, R. Oldenbourg, 1883).

<sup>14</sup>The next seven stanzas are omitted.

<sup>15</sup>One stanza is here omitted.



A translation of these verses in German, quoted, without attribution, by Bretschneider (see note 10), runs as follows:

Herr Gott, dich loben alle wir  
Und sollen billig danken dir  
Für dein Geschöpf der Engel schon  
Die um dich schweben in deinem Thron.

Sie glänzen hell and leuchten klar  
Und sehen dich ganz offenbar,  
Dein Stimm sie hören allezeit,  
Und sind voll göttlicher Weisheit.

Darum wir billig loben dich  
Und danken dir, Gott, ewiglich,  
Wie auch der lieben Engel Schaar  
Dich preiset heut und immerdar.

Compare Boethius, *De Consolatione Philosophiae* 1.5, *O stelliferi conditor orbis*.

Number 54, *Ad Amicum*, runs as follows:

Nulla Venus, nulli sunt nostro in carmine amores:  
Quam vereor, ne sit vere ibi nulla venus!

These verses I would render as follows:

My poems hold no theme of love:  
That goddess is taboo.  
Alas, will Venus then begrudge  
To lend her graces too?

Melanchthon himself had no great opinion of his verses; he calls them *ieiunos* and *ineptos*<sup>16</sup>.

The Greek and the Latin literatures were regarded by Melanchthon not solely as a tool of education and a means for practical training in eloquence. He believed that, for the world of his time, the works of Greek and Roman genius constituted treasuries of the noblest ideals of mind and soul and afforded lessons and examples for the practical pursuit of virtue. In holding these views he conformed to the spirit which we have seen to be characteristic of German humanism.

His attitude is expressed in a poem which is one of a number written by Melanchthon to announce lectures which he intended to deliver. It was the custom of professors to post such notices in verse on the bulletin board. In this poem (No. 130) the student is invited to a lecture on Cicero, *De Officiis*.

#### IN OFFICIA CICERONIS

Tullii nos hodie optimum libellum,  
Qui pectus tenerum rudemque linguam  
Divina expolit arte, praelegemus.  
Virtutis tibi monstrat eminentem  
Arcem Tullius, atque firmiorem  
Portum, quem feriant Noti procaces,  
Eurique Boreaeque saevientes  
Frustra, quique minas nihil moretur  
Fortunae, et placidam tibi quietem  
Et mentem pariat sereniorum.

This I would render as follows:

To-day a noble work of Tully you shall hear,  
One which informs the youthful heart and un-  
skilled tongue  
With godlike art. To you he shows a citadel  
On lofty crag secure; 'tis Virtue's strong abode,  
A harbor, too, of safety, which untroubled lies

'Mid raging blasts of Notus, Eurus, Boreas wild,  
And fears no threats of fortune. In this safe retreat  
True rest from toil awaits you and a tranquil mind.

Of a similar nature to the poem just quoted is the following (No. 15).

#### DE LECTIONE HOMERI (SCHEDA PUBLICAE AFFIXA)

Vera est fama bonos agitari numine vates,  
Nam Deus illorum pectora casta movet.  
Virtutis praecepta canunt, ac vatibus auctor  
Tradidit in terris illa docenda Deus  
Largaque cum coelo veniat facundia, rursus  
Eloquii viris altera dona dedit.  
Est igitur pietas quaedam cognoscere Homerum  
Cum bona de superum munera sede ferat.

Melanchthon advocated not only the reading of poetry, but the composition of verses, even by boys in their study of language. In a letter of the year 1522 he deplores the neglect of poetry by the young. The same thought furnishes the theme for one of his longer poems (No. 156).

#### AD STUDIOSAM IUVENTUTEM

Si decus Ausoniae linguae retinere studeatis,  
Si cupitis recte verba Latina loqui,  
Cura sit a teneris vatum cognoscere scripta  
Cogere et in numeros verba soluta novos<sup>16</sup>.

Verum non satis est legisse poemata tantum:  
Accedat studiis altera cura tuis,  
Ut doctis digitis exempla effingere certos  
Cogere et in numeros verba soluta novos<sup>17</sup>.

Hoc si languescet studium, si ignara iuventus  
Non perferre volet taedia longa styli,  
Hei mihi! quae clades reliquas iterum obruet artes!  
Barbaries tenebras invehet atra novas.

In statements such as these we see the attitude of the German humanists to the Classics. The whole poem is of interest, especially for the reminiscences of Vergil in the list of the themes sung by the poets. The poets showed, says Melanchthon,

Ut teneant metas errantia sidera certas,  
Signifero Phoebi quae sit in orbe via,  
Tardior aestivo cur Phoebus in axe vehatur  
Cum superat noctis tempora longa dies,  
Brumaque cur noctes extendat frigida, quando  
Ima tenet celeres orbita solis equos.

Compare Vergil, *Aeneid* 1.742-746; *Georgics* 1.337, 2.481-482; Lucretius 5.699; Seneca, *Agamemnon* 53.

Such reminiscences are frequent. References to characters and stories abound; they are used to point even Christian truths. Thus we find the *taedia* of marriage (No. 111); the *faces* of God's fury (No. 102); Achilles (No. 112); Horses of the Sun (No. 117); Thyestes (No. 186); Nestor (No. 260); Amphion (No. 340). In the following poem (No. 351) the reminiscences of Catullus 101 are unmistakable.

#### EPICEDION NICOLAO CAESIO SCRIPTUM

Ergone supremis rapuit mors improba fatis  
Te, Caesi, Aonii gloria magna chori?  
Hic tua cura fuit iuvenilia corda docere,  
Et mecum Christi multiplicare gregem.

<sup>16</sup>Compare *Corpus Reformatorum*, No. 7047.

<sup>17</sup>Two stanzas are omitted here.



Mox erit ut coram cernamus uterque loquentem  
 Te λόγον aeterno de genitore satum.  
 Tunc nobis inter sanctos arcana recludes  
 Omnia, in aetheria, Christe benigne, schola.  
 Interea, Caesi, mihi dilectissime, salve,  
 Perpetuum salve, perpetuumque vale.

Interesting side-lights are thrown by the poems upon incidents in the life of Melanchthon. Before the re-organization of the Latin Schools much of the work of the Gymnasium was done in the University. The University entrance requirements, according to modern standards, were low. It was often necessary to instruct students in the elements of Latin. The University provided for such students by a sort of preparatory school, the Paedagogium. Many a professor took a few students into his home for instruction<sup>18</sup>. Melanchthon had taken such pupils and had organized them into a Schola Privata. In a letter to Camerarius he refers to his custom of choosing one of these as Rex, to whom the others made offerings of their compositions. Several of Melanchthon's poems are addressed to this Rex. Compare e. g. No. 39.

#### AD REGEM PUERUM

Tum mihi regis eris sceptris et nomine dignus,  
 Et Phoebos sacrum qui moderare gregem,  
 Cum vincas coetum puerorum aliosque sodales  
 Pectoris aeternis ingenique bonis.  
 Irrita tum fient et spes et vota bonorum  
 Cum potior Musis, rex, tibi luxur erit<sup>19</sup>.

University or scholastic customs and practices furnish themes for several poems. One of these is the Proemium Depositoris Witebergensis, ut vocant, in ritu initiationis novorum Scholasticorum (No. 92). The initiation of the freshman into College life is established upon very ancient precedent. The student coming from the Latin School bore the title of *Beanus*<sup>20</sup>. His condition was known as *beanium* or *beania*. The half-comic, half-festal ceremony which accompanied the laying aside of the *beanium* and the act of becoming a citizen of the University was the *depositio*<sup>21</sup>.

Salvete, spectatores humanissimi,  
 Quibus est vetusti causa ritus cognita,  
 Et quos honesta ratio movit officii  
 Ut huc accederetis, non ineptias  
 Ut hasce nostras cerneretis, sed quia  
 Vos iuniorum studia decet cognoscere,  
 Quorum exploratio sit in his spectaculis,  
 Moremque fuisse Athenis similem legimus,  
 Qui nominatur Graeca voce ἐρεσχληία,  
 Novosque multa monetis hic Scholasticos,  
 Et vota pro discentibus facitis pia.  
 Quod ergo adestis hic, debetur gratia  
 Vobis, et ut patienter hos breves iocos  
 Nunc audiat, peto; non Momi scommata,  
 Non adfero convicia huc scurrilia.

The poems which explain Melanchthon's attitude toward the Classics and which touch upon University

life have been emphasized as being of most general interest. Melanchthon was intimately concerned in all the religious developments of the age in which he lived. In his poems historical events and personages, as they touched his life, are presented to us in a long array. Frederick the Wise and John Frederick, Electors of Saxony, Duke Maurice of Saxony, Spalatin, Luther, Erasmus, Osiander, and countless other names recall the stirring happenings of the Reformation. Melanchthon's colleagues or pupils at Wittenberg included men famous throughout Germany. To many of them poems in a serious or lighter vein are addressed. Compare e. g. No. 58.

#### IN HORTUM IONAE<sup>22</sup>

Huic horto cedet Lipsensis<sup>23</sup> iure picena<sup>24</sup>  
 Carmine quam Ruscus nobilitare studet.  
 Hic gravidam pomis ficum, lentasque cupressos,  
 Purpureas violas, aurea mala parit.  
 Caetera quid referam? Largas natura benigne  
 Ruris opes horto divitiasque dedit.  
 Et vates colit hunc herus, invitatque frequenter  
 E medio doctas huc Helicone Deas.  
 Hic vidi Musas pro carmine texere serta  
 Praemia victori digna, Ioachime<sup>25</sup>, tibi.  
 Hic vidi laetas plausu vultuque canenti  
 Micyllo<sup>26</sup> Aonias saepe favere Deas,  
 Socraticisque iocis hic, Micale<sup>27</sup>, seria condis,  
 Exacuuntque sales pectora nostra tui.  
 Sic fama est luisse senem, cum forte sub umbram  
 Defessum platani Phaedre secutus eras.  
 Hic tua convivas facundia, Caspare<sup>28</sup>, pascit,  
 Dis ipsis etiam nectare grata magis.  
 Cum celebrent hortum vernantem talia Ionae,  
 Lipsica quid laudas praedia, Rusce, mihi?

The personal character of Melanchthon is reflected throughout his poems. His biographer, Camerarius, says that among men of his time there was none equal to Melanchthon in steadfastness of faith, genius of intellect, splendor of learning, virtue, piety, love of fellowmen, generosity. In his character there was polish. He showed affection toward his own family, affability and kindness toward all<sup>29</sup>. Of the books of the Bible, Melanchthon loved the Psalms most; he translated or paraphrased many of them in verse. These translations date from some of the years of his life which were most filled with trials; they reflect his mental attitude. He wrote many prayers in verse, some of no little beauty. One contains a petition for a safe return from Worms and the debate with John Eck, the great antagonist of the Reformers (No. 170).

#### PRO INCOLUMI REDITU PRECATIO

Christe, tuos vates educito saltibus istis,  
 Rursus et incolumes in tua templa loca,  
 Incendas animos, tenerasque resolvito linguas,  
 Ut possint laudes concelebrare tuas,  
 Vis etenim infantum laudari voce, dabisque  
 Ingeniis vires, eloquiumque piis.

<sup>18</sup>Justus Jonas, Professor of Theology and Provost of the University of Leipzig.

<sup>19</sup>Of Leipzig.

<sup>20</sup>The correct reading is, probably, *piscina*.

<sup>21</sup>Joachim Camerarius.

<sup>22</sup>Jacob Moltzer, Professor of Greek at Heidelberg, editor, with Camerarius, of Homer. Compare Bursian I. 186 (see note 13, above).

<sup>23</sup>Probably Michael Neander, pupil of Luther and Melanchthon, Rector of the Klosterschule at Ilfeld.

<sup>24</sup>Caspar Peucer, son-in-law of Melanchthon, Professor in the University of Wittenberg, and for a time Rector of the University.

<sup>25</sup>Camerarius, Vita Philippi Melanchthonis, 401-402 (1566).

<sup>18</sup>Compare Paulsen (Perry), 25-27.

<sup>19</sup>Compare Cicero, Ad Atticum I. 16.13, and the supposed reference to the election of a king by boys at the Saturnalia, an election at which they used beans in voting. But see L. Constans, Sur deux passages de la lettre de Cicéron Ad Att. I. 16, et sur un passage de César, B. G. 7. 65, Revue de Philologie, 1928, 212-213. Compare also Horace, Epistulae I. 1.59-60.

<sup>20</sup>*Bejaunus* (*bec-jaune*), 'yellow-bill'.

<sup>21</sup>Compare Paulsen (Perry), 28-29; Hastings Rashdall, Universities of Europe in the Middle Ages, Volume 2, Part 1, 628-636 (Oxford, 1895).

Melanchthon died on April 19, 1560. His wife had died three years before, and he had written her epitaph (No. 314).

EPITAPHIUM CATHARINAE, CONIUGIS PHILIPPI  
MELANCHTHONIS

Proximus hic tumulus Catharinae contegit ossa,  
quae Crappo quondam consule nata fuit,  
Coniugio casto fuerat quae nupta Philippo,  
Ex scriptis cuius nomina nota manant.  
Virtutes habuit donatas numine Christi,  
Matronae Paulus quas docet esse decus.  
Hic absente viro sepelivit filia corpus:  
Vivit conspectu mens fruiturque Dei.

The composition of Melanchthon's last poem (No. 333) was begun on the day on which he lectured for the last time. It is a prayer to Christ for the gift of his spirit, for his guidance, and for the strength to praise and serve him always. Death took him away before it was finished.

I append a list of Melanchthon's editions and translations of classical authors.

(1) Editions: (a) Greek: Aristotle, Ethics, Books 1, 2, 3, 5, Politics, Books 1, 2, 3; Hesiod, Works and Days, Homer (?), Batrachomyomachia; Ptolemy, De Iudiciis Astrologis; (b) Latin: Cicero, in Catilinam 1-4, Ad Familiares; Ovid, Fasti, Books 1-6, Metamorphoses, Books 1-15; Quintilian, Book 10; Sallust, Catiline, Jugurtha; Tacitus, Germania; Vergil, Bucolics, Georgics, Aeneid, Books 1-12.

(2) Translations into Latin: Aeschines, Against Ctesiphon, On the False Embassy (in part); Demosthenes, First Philippic, First, Second, and Third Olynthiacs, Against Aristogeiton, De Corona, Against Timocrates (in part); Euripides, Alcestis, Medea, Hippolytus, Trojan Women, Helen, Andromache, Orestes, Heraclidae, Hecuba, Suppliants, Mad Heracles, Ion, Iphigeneia among the Taurians, Phoenician Women, Rhesus, Iphigeneia at Aulis, Bacchae; Homer, Iliad and Odyssey (selections); Lucian, In Calumniam, Encomium Demosthenis; Lycurgus, Against Leocrates; Pindar, Selected Odes; Plutarch, Portions of Moralia, Book 8 and other selections; Theocritus, Idyll 19 and other selections; Theognis, Sententiae Elegiacae (with commentary); Thucydides, Speeches from Books 1, 2, 3, 4, 6, 7; Xenophon, Speech of Critias against Theramenes (Hellenica 2.3), Prodicus on Hercules (Memorabilia 2.1).

In addition to the above there are scattered throughout the letters selections, mostly short, from Aratus, Athenaeus, Bacchylides, Batrachomyomachia, Callimachus, Empedocles, Euclid, Hesiod, Menander, Oppian, Phocylides, Plato, Fragmenta Pythagoraeorum (Stephanus), Simonides, Solon, Sophocles, Tyrtaeus.

WEST VIRGINIA UNIVERSITY

A. PELZER WAGENER

LIVY 21.37.2-3 ONCE MORE

In his brief article, Again Livy 21.37.2-3, THE CLASSICAL WEEKLY 22.98-99, Professor Spaeth quotes, from the translation of Georgius Agricola De Re Metallica, by Mr. and Mrs. Herbert Hoover, a note on fire-setting as an aid to breaking rock. Toward the end of this note we read: "It has been proposed, although there are grammatical objections, that the text is slightly corrupt and <that it must have> read *infosso acuto*, instead of *infuso aceto*, in which case all becomes easy from a mining point of view..." The words *infosso acuto* trouble both Professor Spaeth and Professor Knapp. May I suggest that in medieval Latin *acutus* sometimes is a noun equivalent to *clavus*, and that, if we use this meaning, we may translate the proposed reading, 'They broke the hot rock by a spike (or drill) driven into it', and may then understand why Mr. Hoover, fresh from his translation of a sixteenth century Latin work on mining, seemed willing to accept the alteration?

BROWN UNIVERSITY

RUSSELL M. GEER

Two Strange Methods of Killing Birds

In Arabia there was a small tribe called the Struthophagi, "in whose country are birds of the size of deer, which are unable to fly, but run with the swiftness of the ostrich. Some hunt them with bows and arrows, others covered with the skins of birds. They hide the right hand in the neck of the skin, and move it as the birds move their necks. With the left hand they scatter grain from a bag suspended to the side; they thus entice the birds, till they drive them into pits, where the hunters despatch them with cudgels" (Strabo 16.4.11. I have given Falconer's translation).

A method now practised in Africa is thus described (National Geographic Magazine 49.657) by travelers who observed it as they were skirting the borders of British Nigeria: "At Dosso we came across a hunter disguised as a bird. From a piece of wood he had carved a bird's head and neck, feathered it, and supplied eyes and an open beak. He placed this device around his forehead and went into the bush on all fours. Moving slowly and stopping at times to peck at the ground or to examine his surroundings, just as a real bird might have done, he was able to approach close enough to birds and hares to kill them with a stick". A picture of such a birdman in his hunting garb is shown on page 673 of the article.

The two methods have much in common.

UNIVERSITY OF MICHIGAN

EUGENE S. MCCARTNEY

<?On receipt of this note I wrote to Professor Geer as follows: "Of course neither Professor Spaeth nor I was bothered by *acuto*. The trouble lies in *infosso*. I know of no use of *infodio* that applies to the reading *infosso acuto*. The word *infodio* does not mean 'drive down into', 'drive into'. It means rather to 'bury'. Burying a sharp tool would have done Hannibal little good". I sent a copy of Professor Geer's note and of my remarks on it to Professor Spaeth. Professor Spaeth offered no comment. Professor Geer wrote as follows:

"In two passages the meaning 'drive into' seems most probable for *infodio*: Statius, Thebais 8.533-534, *aper, penitus cui non infossa cerebro vulnera...* and Silius Italicus 10.235-237, *Saxum... perfractae cassidis aera ossibus infodiens...* In the first passage *infossa vulnera* may mean 'hidden wounds', although Harpers' Latin Dictionary translates *infossa* by 'inflicted deeply'. If we translate the second passage by 'The stone, ... burying the bronze of the broken helmet in the bones', we must understand 'bury' in the sense of 'drive in by force from without'. Forcellini explains *infodere* in this passage by *intus impingere*. C. K.>.

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